




July 1  
~~July 1~~  
pg 58, 72, 93



Digitized by the Internet Archive  
in 2022 with funding from  
University of Toronto









9789

(64)

J. H. 9

NOVELLO'S EDITION of the WORKS of FELIX MENDELSSOHN BARTHOLDY, OP. 52



HYMN OF PRAISE,

(LOBGESANG)

Symphonia Cantata,

Nº 1,

By

FELIX MENDELSSOHN BARTHOLDY.

Ent. Sta. Hall.

OP. 52.

Reduced Price 10/6

London & New York  
NOVELLO, EWER & CO

COPYRIGHT

1594  
7-1-46



M

2023

M52L62

18--a



## MAESTOSO CON MOTO.

M.M. ♩ = 96.

Nº 1.

SINFONIA.

First system of the symphony, marked "MAESTOSO CON MOTO". It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (*f*) dynamic and a marcato articulation. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. The system concludes with a double bar line.

ALLEGRO M.M. ♩ = 160.

Second system of the symphony, marked "ALLEGRO". It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (*ff*) dynamic and a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. The system concludes with a double bar line.

Third system of the symphony, marked "ALLEGRO". It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. The system concludes with a double bar line.



MAESTOSO CON MOTO.

M.M.  $\text{♩} = 96.$

*N.º 1.*

SINFONIA.

ALLEGRO. M.M.  $\text{♩} = 160.$

*gva*

*loco*

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *sf* (sforzando) and *ff* (fortissimo). Performance instructions include *Ped.* (pedal), *Cre* (crescendo), *scen* (scenari), *dim* (diminuendo), and *marcato* (marked). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The first system features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The second system introduces a *f* (forte) dynamic and a *sf p* (sforzando piano) marking. The third system includes a *p* (piano) dynamic and a *cre* (crescendo) instruction. The fourth system features a *do* (do) marking and a *f* (forte) dynamic. The fifth system includes a *sf* (sforzando) dynamic and a *ff marcato* (fortissimo marked) instruction. The sixth system continues the *ff marcato* instruction.

*Ped.* *p* *Cre*

*f* *sf p* *sf* *dim*

*p* *cre* *scen*

*do* *f*

*sf* *ff marcato*

Ped: *p* *cre* ..... *scen* ..... *do*

*f* \* *sf p* *sf* *sf* *p*

*cre* ..... *scen* .....

*do* *sf* *f*

*ff*



This musical score is for a piece titled "Secondo". It is written for a piano and features a complex arrangement of staves. The key signature is B-flat major (two flats). The score is divided into several systems, each containing two staves. The first system begins with a forte (*sf*) dynamic. The second system includes a *Cres* (crescendo) marking. The third system features a fortissimo (*ff*) dynamic. The fourth system contains a series of *sf* (sforzando) markings followed by a *dim* (diminuendo) and a *p* (piano) dynamic. The fifth system includes a *Cres* marking, a *ritard* (ritardando) marking, and a *p* dynamic. The sixth system includes a *Cres* marking, a *sf* marking, a *p* marking, and an *animato* marking. The score concludes with a final measure marked with a double bar line.

*sf marcato* *f*

*Cres*

*ff*

*sf sf sf sf sf dim p*

*sf p Cres*

*ritard. a tempo p*

*Cres sf p animato*

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *sf* (sforzando), *p* (piano), *Cres* (Crescendo), *f* (forte), *ff* (fortissimo), *cre* (crescendo), *scen* (scenico), and *do* (do). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *sf* (sforzando), *p* (piano), *Cres* (Crescendo), *f* (forte), *ff* (fortissimo), *cre* (crescendo), *scen* (scenico), and *do* (do). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *sf* (sforzando), *p* (piano), *Cres* (Crescendo), *f* (forte), *ff* (fortissimo), *cre* (crescendo), *scen* (scenico), and *do* (do).



The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The notation includes various dynamics and markings:

- System 1:** Treble staff has *sf* markings. Bass staff has *sf* markings.
- System 2:** Treble staff has *sf* and *p* markings. Bass staff has *Cres* markings.
- System 3:** Treble staff has *sf* and *Cres* markings. Bass staff has *sf* and *p* markings.
- System 4:** Treble staff has *sf* and *p* markings. Bass staff has *cre* and *scen* markings.
- System 5:** Treble staff has *sf* and *f* markings. Bass staff has *sf* and *f* markings.
- System 6:** Treble staff has *sf* and *loco* markings. Bass staff has *sf* and *ff* markings.

*f* *f* *f*

*sf* *sf* *sf*

*f marcato* *sf*

*più f*

*sempre più f* *ff* *p*

## 11

1025

The musical score is arranged in six systems, each consisting of a piano accompaniment and a vocal line. The piano part is written in bass clef, and the vocal part is in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

- System 1:** The piano part features a complex, rapid melody with many beamed sixteenth and thirty-second notes. Dynamics *f* and *p* are indicated. The vocal line has a few notes at the beginning.
- System 2:** Similar to the first system, with intricate piano textures. Dynamics *f* and *p* are present.
- System 3:** The piano part continues with rapid passages. The vocal line enters with the lyrics "cre ... scen ... do" and is marked *sf* (sforzando).
- System 4:** The piano part has a more rhythmic, triplet-based texture. Dynamics *f* and *sf* are used. The vocal line has a few notes.
- System 5:** The piano part features a triplet-based melody. The vocal line has the marking *marcato* and *sf*.
- System 6:** The piano part continues with triplet-based figures. Dynamics *sf* are indicated. The vocal line has a few notes.



This musical score is for the 'Primo' part of a piece, page 13. It consists of six systems, each with a piano (p) and violin (v) staff. The key signature is B-flat major (two flats). The score includes various musical notations such as dynamics (f, p, sf, Cres, f), articulation (accents, slurs), and phrasing (breath marks). The first system shows the piano playing a melodic line with a forte (f) dynamic, while the violin plays a rhythmic accompaniment. The second system continues the piano's melodic development. The third system features a crescendo (Cres) leading to a forte (f) section. The fourth system shows the piano playing a melodic line with a forte (f) dynamic. The fifth system features a sforzando (sf) dynamic. The sixth system concludes the page with a melodic line in the piano and a rhythmic accompaniment in the violin.

14

## Secondo

Primo

1.5

do a poco cre scen

*sf.* *al f* *Cre* *sf sf sf sf p*

cre scen do *sf sf sf*

*sf p*

*sf*

*p*

11125



The musical score for the Primo part on page 17 consists of eight systems of music. Each system is written for a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

**System 1:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *poco*, *a poco*, *cre*, *scen*.

**System 2:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *do*, *f*, *Cres*, *f*, *f*, *f*, *f*, *p*.

**System 3:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *sf*, *sf*.

**System 4:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *Cres*, *sf*, *sf*, *sf*.

**System 5:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *sf*, *p*.

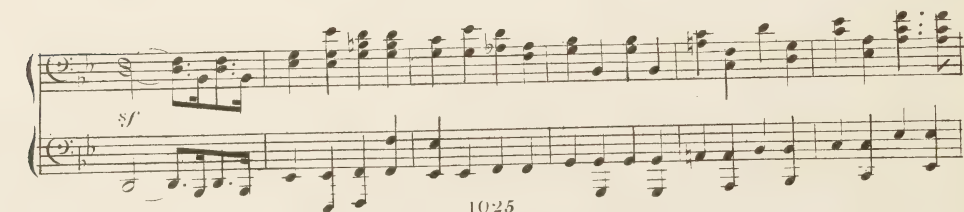
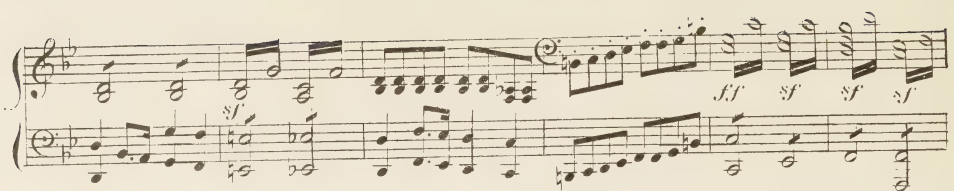
**System 6:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *sf*.

**System 7:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *p*.

**System 8:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *p*.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *p* (piano), *sf* (sforzando), *f* (forte), and *ff* (fortissimo). The tempo marking *animato* appears in the second system. The first system shows a melody in the right hand and a bass line in the left hand, with dynamics *sf* and *p*. The second system features a more active right hand with sixteenth-note patterns, marked *p animato sf p sf sf*. The third system continues with similar patterns, including a *Cres* (crescendo) marking. The fourth system shows a more complex texture with multiple voices in both hands, marked *sf sf sf sf sf*. The fifth system features a *Cres* marking and a *p* dynamic. The sixth system concludes with a *f* dynamic in the right hand and a *ff* dynamic in the left hand, followed by a final *sf* marking.

The musical score is written for piano and consists of seven systems of staves. The key signature is B-flat major (two flats). The tempo/mood is indicated as *animato* in the second system. The score features a variety of dynamic markings: *crs* (crescendo), *f* (forte), *p* (piano), *sf* (sforzando), and *ff* (fortissimo). The notation includes complex chords, arpeggios, and rapid sixteenth-note passages. The first system shows a *crs* marking followed by *f* and *p*. The second system begins with *animato* and includes *sf* markings. The third system features *sf* and *p* markings. The fourth system includes *sf* markings. The fifth system features *crs*, *sf*, and *sf* markings. The sixth system includes *p*, *cre*, *scen*, *do*, and *al* markings. The seventh system includes *f*, *ff*, and *sf* markings.





*sf*

*f sf*

*più f ff sf p*

*sf sf sempre più f sf sf*

*sf ff*

*sf*

*ff* *cre*

*scen* *do* *al* *ff* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf*

*ff*

MAESTOSO come 1<sup>mo</sup> ten:

*sf* *sf* *sf* *p* *p dim* *pp*

6/8

MAESTOSO come 1<sup>mo</sup> M. M. ♩ = 96

ALLEGRETTO UN POCO AGITATO.  $\text{♩} = 80$ 

The musical score is written for piano and right hand in 8/8 time. The tempo is marked 'ALLEGRETTO UN POCO AGITATO' with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat). The score consists of six systems of piano and right-hand parts.

System 1: Piano part starts with a *p* dynamic. The right hand has a melodic line with eighth notes.

System 2: Piano part continues with a *p* dynamic. The right hand has a melodic line with eighth notes and a *Cres* marking.

System 3: Piano part continues with a *dim* marking. The right hand has a melodic line with eighth notes and a *sf* marking.

System 4: Piano part continues with a *p* dynamic. The right hand has a melodic line with eighth notes and a *sf* marking.

System 5: Piano part continues with a *Cres* marking. The right hand has a melodic line with eighth notes and a *sf* marking.

System 6: Piano part continues with a *f* dynamic. The right hand has a melodic line with eighth notes and a *Cres* marking.



Primo

25

ALLEGRETTO POCO AGITATO, M.M. ♩ = 80

*p* *sempre legato*  
*sempre staccato*

*p* *Cres.*

*sf* *dim* *sf*

*p* *p*

*Cres.* *sf* *Cres.*

*f* *p*

26

Secondo

*Cres*

*dim* *p* *cres* *scen*

*do f* *sf*

*dim* *p* *sf* *p* *pp*

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *Cres* (Crescendo), *dim* (Diminuendo), *p* (piano), *cres* (Crescendo), *scen* (scenariando), *do f* (dolce forte), *sf* (sforzando), *p* (piano), and *pp* (pianissimo). The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The notation is in a standard musical style with various ornaments and phrasing slurs.

*sf*  
*dim* *p* *cre* *scen*  
*do* *f* *sf*  
*dim* *p*  
*sf* *p*  
*sf* *p* *pp*

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics and markings are as follows:

- System 1: *mf*, *sf*, *p*, *mf*
- System 2: *mf*, *Cres*, *p*
- System 3: *mf*, *Cres*, *pp*, *mf*, *Cres.*
- System 4: *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *pp*
- System 5: *f*, *sf*
- System 6: *f*, *ff*



Primo

29

The musical score for the first system (Primo) is written for piano and violin. The key signature is one sharp (F#). The score consists of six systems of two staves each. The first system begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The third system includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fourth system includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fifth system includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The sixth system includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The score includes various dynamics (mf, sf, ppp, f, ff), articulations (Cres, sf, p), and performance instructions (gva, loco).

ff sf

pp

p

sf p

f dim p sf dim p

dim nu endo pp

Detailed description: This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first system (measures 30-31) features a melody in the treble with dynamic markings *f* and *ff*, and a supporting bass line. The second system (measures 32-33) shows a more active treble with chords and a steady bass line, marked *pp*. The third system (measures 34-35) continues the treble melody with a *p* dynamic. The fourth system (measures 36-37) has a treble melody marked *sf* and *p*, with a more complex bass line. The fifth system (measures 38-39) shows a treble melody with dynamics *f*, *dim*, *p*, *sf*, *dim*, and *p*. The sixth system (measures 40-41) concludes with a treble melody marked *dim*, *nu*, *endo*, and *pp*, and a bass line that remains active.

*g va*

*loco*

*dimi nu en do pp*

## Secondo

## ADAGIO RELIGIOSO



First system of music. The piano part (top staff) begins with a *sf* (sforzando) marking, followed by a *Cres.* (crescendo) and then a *f* (forte) marking. The organ part (bottom staff) has a *p* (piano) marking and a *dim* (diminuendo) marking. The key signature is one flat (B-flat), and the time signature is 4/4.

Second system of music. The piano part (top staff) has a *p* (piano) marking. The organ part (bottom staff) has a *pp* (pianissimo) marking and a *fpp* (fortissimopianissimo) marking. The key signature changes to two sharps (D major) in the final measure.

ADAGIO RELIGIOSO. M.M.  $\text{♩} = 76$ .

Third system of music, beginning the *ADAGIO RELIGIOSO* section. The tempo is marked *Adagio* and the meter is 2/4. The piano part (top staff) has a *p cantabile* marking. The organ part (bottom staff) has a *sf* (sforzando) marking. The key signature is two sharps (D major).

Fourth system of music. The piano part (top staff) has a *f* (forte) marking, followed by a *dim* (diminuendo) and a *p* (piano) marking. The organ part (bottom staff) has a *p* (piano) marking and a *sf* (sforzando) marking.

Fifth system of music. The piano part (top staff) has a *Cres.* (crescendo) marking, followed by a *f* (forte) and a *p* (piano) marking. The organ part (bottom staff) has a *f* (forte) marking, followed by a *p* (piano) and a *dim* (diminuendo) marking. The key signature changes to one flat (B-flat) in the final measure.

Sixth system of music. The piano part (top staff) has a *m.f* (mezzo-forte) marking. The organ part (bottom staff) has a *f* (forte) marking and a *p* (piano) marking. The key signature is one flat (B-flat).

This musical score, titled "Secundo" and numbered 34, consists of six systems of music. Each system typically features a piano (p) staff and a violin (v) staff. The piano parts are characterized by dense, rhythmic patterns, often using triplets and sixteenth notes. The violin parts provide a melodic counterpoint, with some systems featuring rapid sixteenth-note passages. Dynamics such as *p* (piano), *sf* (sforzando), *f* (forte), and *dim* (diminuendo) are used throughout. Articulations like *Cres* (crescendo) and *sf* (sforzando) are also present. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

System 1: Piano part features a dense, rhythmic pattern. Violin part features a melodic line with slurs. Dynamics: *Cres*, *sf*.

System 2: Piano part features a dense, rhythmic pattern. Violin part features a melodic line with slurs. Dynamics: *sf*.

System 3: Piano part features a dense, rhythmic pattern. Violin part features a melodic line with slurs. Dynamics: *p*, *sf*, *p*.

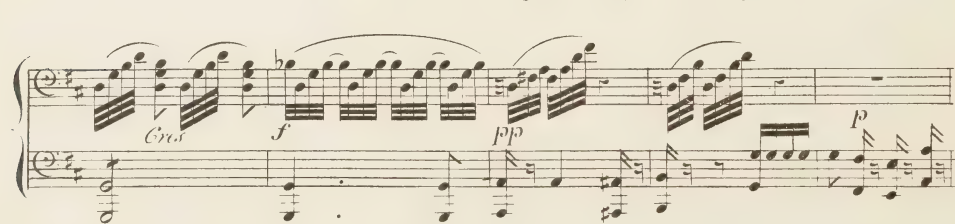
System 4: Piano part features a dense, rhythmic pattern. Violin part features a melodic line with slurs. Dynamics: *Cres*, *f*, *dim*.

System 5: Piano part features a dense, rhythmic pattern. Violin part features a melodic line with slurs. Dynamics: *dim*, *p*.

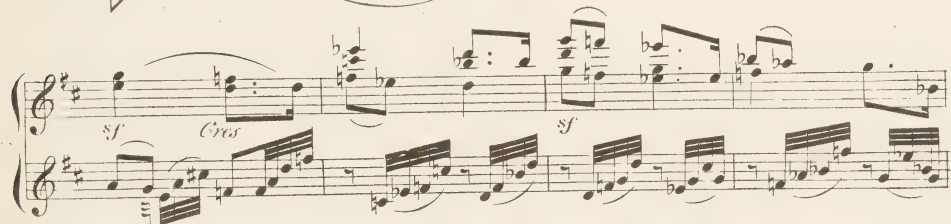
System 6: Piano part features a dense, rhythmic pattern. Violin part features a melodic line with slurs. Dynamics: *f*, *p*.

## Primo









Musical score for a piano piece, likely a second movement or section. The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The tempo or mood is indicated by the word "Secondo" at the top. The score is divided into several systems, each with two staves. The first system includes the word "Cres" (Crescendo) and "Sforz" (Sforzando). The second system includes "do al f" (do al forte) and "p" (piano). The third system includes "f" (forte), "pff" (pianissimo), "sf" (sforzando), and "pp" (pianissimo). The fourth system includes "Cres" (Crescendo) and "p" (piano). The fifth system includes "p" (piano), "pp" (pianissimo), and "pp" (pianissimo). The score concludes with a double bar line.

*p* *cresc.* *scen*

*gva* *do* *al* *f* *p*

*gva* *loco* *dim*

*p* *f* *gva* *loco*

*gva* *loco* *dim*

*gva* *loco* *dim* *pp* *pp*

M. M. ♩ = 100.

ALLEGRO  
MODERATO  
MAESTOSO*marcato*

*pp*

*sf*

*sf*

*cre*

*scen*

*do*

*PED:*

*sf*

*cre*

*scen*

*sf*

*sf*

*sf*

*PED: sempre più f*

*ff*

All men, all things, all that has

*ff*

All men, all things, all that has

*ff*

All men, all things, all that has

*ff*

All men, all things, all that has

*al*

*ff*

*PED:*



life and breath, All men, all that has

life and breath, All men, all that has

life and breath, All men, all that has

that has life and breath, All men, all that has

PED. *f*

life and breath, all that has life, Sing to the LORD all

life and breath, all that has life, Sing to the LORD all

life and breath, all that has life, Sing to the LORD all

life and breath, all that has life, Sing to the LORD all

PED. \*

that has breath, Sing to the LORD, Sing to the LORD, Sing to the LORD.

that has breath, Sing to the LORD, Sing to the LORD, Sing to the LORD.

that has breath, Sing to the LORD, Sing to the LORD, Sing to the LORD.

that has breath, Sing to the LORD,..... Sing to the LORD.

PED.

*f*

All that has life and breath,

All that has life and breath, Sing to the LORD, Sing to the LORD,

All that has life and breath, Sing to the LORD,

Sing to the LORD, Hal-le-lu-jah, Hal-le-lu-jah,

All that has life and breath, Sing to the LORD, Sing to the LORD Halle

Hal-le-lu-jah Hal-le-lu-jah All that has life and breath

Hal-le-lu-jah, Hal-le-lu-jah,

Sing to the LORD, All that has life and breath, Sing to the LORD

lu-jah, Hal-le-lu-jah, Halle-lu-jah, Hal-le-lu-jah,

Sing to the LORD, Sing to the LORD, All- nien sing to the

All that has life and breath, Hal-le-lu-jah, Sing to the LORD,

Sing to the LORD Sing to the LORD ..... all that has life  
 lu...jah All that has life and breath All that has life and breath  
 LORD All that has life and breath ..... All that has life  
 All that has life and breath All that has life and breath .... has life and breath

*ff*

Sing to the LORD Hal le lu...jah! Sing to the LORD .....  
 Sing to the LORD ..... Hal le lu...jah! Sing to the LORD Hal le  
 Sing to the LORD Hal le lu...jah! Sing to the LORD Hal le  
 sing to the LORD ..... Sing to the LORD Hal le

Hal le lu...jah Sing to the  
 lu...jah Hal le lu...jah Sing to the  
 lu...jah Hal le lu...jah Sing to the  
 lu...jah Hal le lu...jah Sing to the

*sf*  
*rit*

LORD  
 LORD  
 LORD  
 LORD  
 ALL<sup>o</sup> DI MOLTO  
 Praise the LORD with Lute and  
 Praise the LORD with Lute & Harp in joyful song ex  
 Praise the LORD with Lute & Harp, ..... in song ex  
 Harp, In joyful song ex tol Him, Praise Him in joyful  
 Praise the LORD with Lute & Harp, in joyful song ex  
 ... tol Him with Lute and Harp, in joyful song ..... ex tol the  
 tol Him with Lute and Harp, in joyful song ..... ex tol the  
 song, Praise the LORD, ..... Praise the LORD, ..... Praise the LORD in song ex  
 ... tol Him, Praise the LORD, ..... Praise the LORD, .....



LORD, ..... the LORD in joy.....ful song,  
 LORD, ex...tol the LORD, in joy ful song, ex...  
 ...tol Him, Praise the LORD in song ex...tol ..... Him, Praise the  
 Praise the LORD with Lute and Harp, in joyful song ex...tol Him, Praise the

in joyful song ex...tol ... the LORD with Lute & Harp .....  
 ...tol ..... the LORD ..... Praise the LORD with Lute and  
 LORD, Praise the LORD, in song ex...tol  
 LORD, in joyful song ex...tol him Praise the

with Lute and Harp with Lute and Harp ..... Praise the LORD, ...  
 Harp, in joyful song, in joyful song ..... ex...tol... the LORD,  
 Him in joyful song in song ex...tol ..... Him, sing to the LORD,  
 LORD, in joyful song in song ex...tol ..... Him, sing to the LORD

the LORD with Lute and Harp,  
 with Lute and Harp, with Lute ..... and Harp, Praise the LORD with Lute and  
 Sing to the LORD with Lute ..... and Harp,  
 Sing to the LORD with Lute ..... and Harp, Praise the

Praise the Lord with Lute & Harp..... in song ex tol Him

Harp

Praise the Lord with Lute &

Praise the Lord in song ex tol..... Him, Praise the

LORD with Lute & Harp in joy..... ful song ex..... tol Him, Praise the

Praise the LORD with Lute & Harp..... in song ex...tol Him Praise the

Harp, Praise the LORD with joy....ful song; Praise the LORD .....

LORD with Lute & Harp, Praise Him with joy....ful song; Praise the LORD .....

LORD, Praise the

LORD Praise the LORD ..... with Lute and Harp.  
 ..... Praise the LORD ..... Praise the LORD And let all  
 ..... Praise the LORD ..... Praise the LORD  
 LORD Praise the LORD ..... with Lute and Harp.

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "LORD Praise the LORD ..... with Lute and Harp." and continue with "Praise the LORD ..... Praise the LORD And let all". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) appearing in the final measure.

And let all  
 flesh ..... magnify His might and His glo ..... ry.  
 And let all  
 flesh ..... magnify His might and His glo ..... ry. And let all

The second system continues the hymn with the lyrics "And let all flesh ..... magnify His might and His glo ..... ry." and "And let all flesh ..... magnify His might and His glo ..... ry. And let all". The piano accompaniment continues with the same rhythmic pattern, featuring a dynamic marking of *f/p* (forzando/piano) in the final measure.

Flesh ..... magnify His might and His glo ..... ry. And let all  
 magnify His might and His glo ..... ry. And let all  
 And let all

The third system concludes the hymn with the lyrics "Flesh ..... magnify His might and His glo ..... ry. And let all", "magnify His might and His glo ..... ry. And let all", and "And let all". The piano accompaniment continues with the same rhythmic pattern, featuring a dynamic marking of *f/p* (forzando/piano) in the final measure.

Flesh, and let all flesh magnify His might & His glo...ry And let all

Flesh And let all

Flesh ..... magnify His might & His glo...ry. And let all,

Flesh, And let all flesh ..... magnify His

Flesh, and let all flesh ..... magnify His

Flesh, ..... magnify His might & His glo...ry. magnify His

all ..... flesh ..... magnify His

might and His glo...ry.

might and His glo...ry.

might and His glo...ry.

might and His glo...ry. And let all flesh ..... magnify His might & His glo...



And let all Flesh ..... magni fy His

Praise the LORD with Lute & Harp, And let all Flesh magni fy His

And let all Flesh ..... magni fy His

ry. Praise the LORD with Lute and Harp And let all

*sf*

might and His glo ..... ry

glo ..... ry Praise the LORD with Lute and Harp

might and His glo ..... ry. And let all Flesh ..... Praise the LORD with Lute &

Flesh ..... Praise the LORD with Lute &

*sf*

Praise the LORD with Lute & Harp, with Lute and Harp in joyful song ex

And let all Flesh, And let all, let all

..... And let all Flesh magni fy His might and His glo ..... ry

Harp, And let all Flesh, And let all Flesh magni fy His

*sf*

tol Him Praise the LORD Praise the LORD with Lute  
 Flesh magni...fy His glo...ry magni...fy His  
 ry Praise the LORD with Lute and Harp, And let all  
 might, His might and glo...

Harp in joyful song ex...tol Him, ex...tol His might and His  
 might..... and His glo...ry. Praise the LORD, the  
 Flesh magni...fy His might His glo...ry. Praise the LORD  
 ry. And let all

glo...ry. Praise the LORD with Lute &  
 LORD with Lute and Harp, *f* And let all  
 Praise the LORD with Lute & Harp ..... in joyful  
 Flesh magni...fy His glo...ry. Praise the LORD..... in joyful

Harp, And let all Flesh Sing to the LORD.

Flesh ..... Sing to the LORD.

song And let all Flesh Sing to the LORD. Praise the LORD with Lute and

song And let all Flesh Sing to the LORD. Praise the

Praise the LORD with Lute and Harp, Praise the LORD, Praise the

And let all Flesh Praise the LORD, Praise the

Harp Praise the LORD ..... Praise the LORD .....

LORD ..... in joyful song, Praise the LORD, Praise the

LORD, Praise the LORD, Praise the LORD, Praise the

LORD, Praise the LORD, Praise the LORD, the

..... Praise the LORD, the LORD. Praise the LORD,

LORD, Praise the LORD, Praise the LORD, Praise the

**System 1:**

Soprano: LORD. All that has life and breath, *ff* Sing to the LORD. Sing to the LORD.

Alto: LORD. All that has life and breath, *ff* Sing to the LORD. Sing to the LORD.

Tenor: LORD. All that has life and breath, Sing to the LORD

Bass: LORD. All that has life and breath, Sing to the LORD

**System 2:**

Soprano: Sing to the LORD. All that has life and breath, Sing to the LORD.

Alto: *ff* All that has life and breath, Sing to the LORD, Sing to the LORD.

Tenor: Sing to the LORD. All that has life and breath, Sing to the LORD.

Bass: Sing to the LORD. All that has life and breath, Sing to the LORD.

**System 3:**

Soprano: All that has life and breath, Sing to the

Alto: All that has life and breath, Sing to the

Tenor: All that has life and breath, Sing to the

Bass: All that has life and breath, Sing to the

Piano: *ff*



SOPRANO SOLO.

LORD. Praise thou the LORD O my spi...rit and... my inmost soul Praise His  
 LORD.  
 LORD.  
 LORD.  
 CORO 2 Soprani.  
 CORO 2 Alti.  
 LORD.  
*p* *pp*

great loving kindness Praise thou the LORD O my spi...rit and... my inmost soul praise His  
 Praise thou the LORD O my spi...rit  
 Praise thou the LORD O my spi...rit  
 Praise thou the LORD O my spi...rit  
 Praise thou the LORD O my spi...rit  
*f* *p* *f* *p* *f* *p*

great loving kind...ness Praise thou the LORD O my spi...rit, and forget thou  
*f* *p* *f* *p* *f* *p*

## Tutti.

not, and forget thou not, forget thou not all His be... ne... fits. Praise thou the

Praise thou the

Praise thou the

Praise thou the

Praise thou the

## Solo.

LORD O my spi... rit, and- forget thou not, and forget thou not, forget thou not all His be... ne...

LORD O my spi... rit,

LORD O my spi... rit,

LORD O my spi... rit,

LORD O my spi... rit,

... fits and.....my inmost soul, and .....my inmost soul praise His

Praise thou the LORD O my spi....rit.

Praise thou the LORD O my spi....rit.

Praise thou the LORD O my spi....rit.

Praise thou the LORD O my spi....rit.

kindness His great loving kind ..... ness, Praise His kindness, His great loving kind... ness

*f* **TUTTI** *f* **SOLO**

Praise thou the LORD. Praise thou the LORD. Praise thou the LORD O my spi... rit and...

Praise thou the LORD. Praise thou the LORD.

Praise thou the LORD. Praise thou the LORD.

Praise thou the LORD. Praise thou the LORD.

Praise thou the LORD. Praise thou the LORD.

Praise thou the LORD. Praise thou the LORD.

*f* **SOLO**

.....my inmost soul, and... my inmost soul Praise His great loving kindness, Praise thou the LORD

and... my inmost soul,

and... my inmost soul,

and... my inmost soul,

and... my inmost soul,

and... my inmost soul,





Sing ye Praise, all ye redeemed of the LORD, re...deem...ed from the

hand of the foe. from your distress...es from deep af...flict ion,

who sat in the shadow of death & darkness. All ye that cried in trouble unto the LORD,

Sing ye Praise give ye thanks proclaim a...loud His goodness.

ALLEGRO MODERATO. M.M. ♩ = 80.

He

counteth all your sorrows in the time of need He comforts the be...

...reav...ed,.... with His re...gard He comforts the be...reaved, He

*p*

comforts the be...reaved, He com...forts the be...reav...ed

*sf*

*cres.*

with His re...gard, with His... re...gard.

*p*

*f*

He comteth all your sorrows in the time of need, He

*p*

comforts the be...reav...ed, He comforts the be...reav...ed with His re...

*p*

*sf*

*cres.*

...gard, with His re...gard. He

*sf*

*f*

*sf*

*p*

counteth all your sorrows in the time of need, He comforts the be...

...reaved, He comforts the be... reaved; With His re... gard, with

His re... gard He com... forts them, with His re...

gard He com... forts the be... reaved He

com... forts them with His re... gard. Sing ye

Praise Give ye thanks Pro... claim aloud His good...

*un poco ritard:*



A TEMPO MODERATO. M. M. 66

ness.

Tenori.  
p TUTTI.

All ye that cried un... to the LORD in distress and

A TEMPO MODERATO. M. M. 66.

p Soprani.

All ye that cried un... to the LORD in distress and

All ye that cried un... to the LORD in distress and

deep afflic... tion

that cried un... to the LORD in distress and

All ye that cried un... to the LORD in distress and

*Cres* deep affliction, in distress in distress ..... and deep af... flic... tion.

deep affliction, in distress in distress and deep af... flic... tion.

deep affliction, in distress in distress and deep af... flic... tion.

deep affliction, in distress in distress and deep af... flic... tion.

cre... seen... do



*p*

sor... rows, He counteth all your sorrows, All yethatcried un... to the LORD

counteth all your sorrows, He count... eth, He counteth all your

All yethatcried un... to the LORD..... He counteth all your sorrows,

sor... rows, Yea all your sor... rows. All yethatcried un... to the LORD

*dim:*

*Cres* *f* *p*

in distress and deep affliction. All ye that cried un... to the LORD in deep af...

*Cres* *f* *p*

sor... rows. All ye that cried un... to the LORD in deep af...

thatcried un... to the LORD, All ye that cried He counteth all your

in distress and deep af... flic... tion. All ye in deep dis... tress & deep af...

*cresc.* *f* *p*

do

*f* *p*

... flic... tion, All ye that cried un... to the LORD in deep af... flic... tion

*f* *p*

... flic... tion, All ye that cried un... to the LORD in deep af... flic... tion

sor... rows. All ye that cried un... to the LORD in deep af... flic... tion He

... flic... tion, that cried un... to the LORD in deep af... flic... tion He

He counteth all your sorrows, He  
 He counteth all your sorrows, your  
 counteth all your sorrows, He  
 counteth all your sorrows, He

*pp*  
*fpp*  
*fpp*  
*fpp*

counteth all your sorrows in the time of need,  
 sorrows in the time of need,  
 counteth all your sorrows in the time of need,  
 counteth all your sorrows in the time of need,

*pp*  
*fpp*  
*fpp*  
*fpp*

counteth all your sorrows in the time of need,  
 counteth all your sorrows in the time of need,  
 counteth all your sorrows in the time of need,  
 counteth all your sorrows in the time of need,

*sf*  
*dim*  
*fpp* PED:



N<sup>o</sup> 5. DUET and CORO.

ANDANTE. M.M. ♩ = 100.

The first system is a piano introduction. It features a treble and bass staff. The treble staff has a melodic line with a crescendo (cres.) and a fortissimo (sf) dynamic, ending with a decrescendo (dim.). The bass staff provides a harmonic accompaniment with chords and moving lines.

SOPRANO I<sup>mo</sup> SOLO.

The second system is the Soprano I Solo part. It includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "I wait...ed for the LORD, He in...clin...ed un...to me, He". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The third system continues the Soprano I Solo part. The vocal line has the lyrics "heard, my com...plaint, He heard my com...plaint. I wait...ed for the". The piano accompaniment continues with harmonic support.

The fourth system continues the Soprano I Solo part. The vocal line has the lyrics "LORD, He in...clin...ed un...to me, He heard my com...plaint, He". The piano accompaniment continues with harmonic support.

The fifth system continues the Soprano I Solo part. The vocal line has the lyrics "heard my com...plaint. O bless'd are they that hope and trust in the". The piano accompaniment continues with harmonic support.

Sop<sup>o</sup> CORO. LORD O Bless'd are they that hope and trust in the LORD. SOP<sup>o</sup> 2<sup>o</sup> Solo.

Alto. CORO. O Bless'd are they that hope..... and trust in the LORD. I

Tenore. CORO. O Bless'd are they that hope and trust in the LORD.

Basso. CORO. O Bless'd are they that hope and trust in the LORD.

*sf* *dim.* *p*

SOP<sup>o</sup> 1<sup>o</sup> Solo.

I wait...ed for the LORD He in...clined un...to me.....

wait...ed for the LORD He in...clined un...to me He heard my com.

.....and He heard my com. plaint I wait...ed for the

...plaint He heard my com. plaint I wait...ed for the LORD He in.

**LORD** He in-clin-ed un-to me He heard He heard my com-  
 ...cli-ned un-to me He heard my com-plaint He heard my com-  
 -plaint are they that hope and trust in the  
 plaint O Bless'd are they that hope and trust in the

**TUTTI.** **LORD** O Bless'd are they that hope and trust in the **SOLO.** **LORD** are they that  
**LORD** O Bless'd are they that hope and trust in the **SOLO.** **LORD** are they that  
 O *cres.* Bless'd are they that hope and trust in the **LORD**  
 O *cres.* Bless'd are they that hope and trust in the **LORD**  
 O *cres.* Bless'd are they that hope and trust in the **LORD**  
 O *cres.* Bless'd are they that hope and trust in the **LORD** I  
 O Bless'd are they that hope and trust in the **LORD** I

*sf* *cres.* *dim.* *p* *pp*

**CORO.**

1025.

hope and trust, they that hope and trust in Him, in

hope and trust, they that hope and trust in Him, in Him,.....

wait...ed for the LORD He in eli...ned un...to me, He

wait...ed for the LORD the LORD He

Him,..... are they that hope and trust in the LORD I  
 ..... are they that hope and trust in Him, in Him, I  
 heard my com-plaint, I've heard my com-plaint, I  
 heard my com-plaint, *sempre ppp* He heard my com-plaint, I  
*cresc.* wait...ed for the  
*cresc.* wait...ed for the

wait...ed for the LORD I wait...ed for the LORD, He

wait...ed for the LORD I wait...ed for the LORD, He knows my com.

LORD He in cli...ned un to me, He heard my com. plaint, He

LORD He in cli...ned un to me, He heard my com. plaint, He

The score is for a vocal and piano arrangement. The vocal part is written in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The lyrics are: "wait...ed for the LORD I wait...ed for the LORD, He knows my complaint, He knows my complaint." The score includes dynamic markings such as *cres.*, *p*, *pp*, and *sf*. The piano part features a rhythmic accompaniment with chords and single notes.



[illegible]

This musical score is for the hymn "Bless'd are they that hope and trust in the Lord." It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into five measures. The lyrics are: "Bless'd are they that hope and trust, O Bless'd are they that hope and trust in the Lord." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand. The score includes dynamic markings such as *p* (piano), *cres.* (crescendo), and *f* (forte). The lyrics are written below the vocal staves, and the piano part is at the bottom.

This page contains musical notation for a hymn, likely "Trust in the Lord". It consists of ten staves. The first six staves are vocal parts, each with a vocal line and lyrics. The lyrics are: "LORD, trust in the LORD, trust in the LORD, the LORD...". The music is in G major (one sharp) and 4/4 time. Dynamics include "cres." (crescendo) and "ff" (fortissimo). The last two staves are piano accompaniment, featuring chords and moving lines.

Musical score for the hymn "I waited for the Lord". The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "Andante".

The vocal parts are arranged in four staves. The lyrics are: "I waited for the Lord the Lord he in O O Bless'd O Bless'd I waited for the Lord I waited for the Lord".

The piano accompaniment is written in two staves (treble and bass clef). It features a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked "dim." (diminuendo).

The score includes dynamic markings such as *pp* (pianissimo) and *dim.* (diminuendo). The lyrics are written below the vocal staves, and the piano part is written below the vocal staves.

He in-clined un-to me, to me, O Bless'd

...cli-ned un-to me, in-clined un-to me, O Bless'd

O Bless'd O Bless'd O Bless'd O

He in-clined un-to me, O Bless'd O

He in-clined un-to me, O Bless'd O

*p* *pp*

are they that hope and trust, that hope and trust in Him.

are they that hope and trust, that hope and trust in Him.

Bless'd are they that hope and trust in Him.

Bless'd are they that hope and trust in Him.

Bless'd that hope and trust in Him.

Bless'd that hope and trust in Him.

*pp* *pp* *pp* *pp*

PED.



The sorrows of death had

*mf* *cres.* *p*

closed all around me And Hell's dark terrors had got hold up on me, with

trouble and deep heaviness, with trouble and deep hea-vi-

*f* *cres.* *f*

ness, But said the LORD come a-rise come a-rise.....

*p* *cres.* *f*

..... from the dead and a-wake thou that sleepest, and a-wake thou that sleep-est,

*p* *p*

I bring thee sal-va-tion. The

*f* *f* *dim.* *p*



sor... rows of death, had clos ed all a... round me, and Hell's dark terrors

had got hold up on me with trou... ble and deep hea... vi... ness. with

trou... ble and deep hea... vi... ness. But said the LORD: come a...

rise come a rise ..... from the dead and a wake thou that

sleepest, and a wake thou that sleepest, bring thee sal... va...

tion. I bring thee sal... va...

A musical score for a vocal and piano piece. The tempo is marked 'ALLEGRO ASSA AGITATO, M.M. 84'. The score is in 2/4 time. The vocal line (treble clef) has lyrics: '...tion' and 'We call...ed thro' the'. The piano accompaniment (grand staff) features a complex rhythmic pattern with many sixteenth and thirty-second notes, some marked with slanted lines. Dynamics include *ff*, *sf*, and *pp*. The section is marked 'Recit.'.

dark...ness

LENTO

Watchman will the night soon pass?

Watchman, will the night soon pass?.....

The Watchman only

TEMPO 1<sup>o</sup> MODERATO, M.M.  $\text{♩} = 72$ .

said: Tho' the morning will come, the night will come al.... so.

Ask ye, enquire ye, ask; if ye will, enquire ye, re turn a...

*cr.* seen... do... al

gain, ask, LENTO Watchman, will the night soon pass.....

*Cresc. assai* TEMPO 10

Watchman, will the night soon pass?... The Watchman on ly

*TEMPO 10*

said, Tho' the mor-ning will come, the night will come al-... so.

*acce...le...ran...do...poco...a...poco*

Ask ye, en-quire ye, ask, if ye will, en-quire ye, return a...

*acce...cres...le...ran...do...poco...a...poco*

*sf* *Recit:* *f*

...gain, ask Watchman, will the night soon pass?...

*f...ff* *Recit:* *PED* *ff*

*piu f* TEMPO 10

Watchman, will the night soon pass? will the night soon pass?

*p* *TEMPO 10* *sf* *sf*

*ff* *ad lib:* *dim* (Pause) *Soprano SOLO.* *LENTO*

will the night soon pass? The night is de-part-ing de-part...

*ff* (Pause) *LENTO*

ALLEGRO MAESTOSO E MOLTO VIVACE. M.M. ♩ = 96.

ing.

*f* PED: *sf* \* *f* PED: \* *sf* PED: *sf* \*

*sf* PED: \* PED: *sf* \* *sf* PED: \* PED: \* PED: \*

Tenori

The night is de part ing de part

*f* Bassi

The night is de part ing de part

Soprani

The night is de part ing de part

Alti

The night is de part ing de part

ing The night is de part

ing The night is de part



ing, The day is..... ap proach...ing

ing, The day..... is ap proaching ap proaching, the

ing, The day..... is ap

...ing, The day..... is ap proach...ing ap

is ap proach...ing The night is de part...ing.

day is ap proach...ing The night is de part...ing.

proach...ing ap proach...ing The night is de part...ing.

proach...ing The night is de part...ing. There

There...fore let us cast off the

There...fore let us cast off the works..... the

There....

fore let us cast off the works of dark...ness, let us cast off the

*p* *Cres.* ..... *cen* .....

works of dark...ness and let us gird on the ar...mour of light,

works of dark...ness and let us gird on the ar...mour of light,

fore let us cast off the works of dark...ness

works of dark...ness let us gird on the ar...mour of light,

*ff* *cres.* .....

*do*

let us gird on the ar...mour of light,..... the armour of light, the

let us gird on the ar...mour of light,..... the armour of light, the

let us gird on the ar...mour of light,..... the armour of light, the

let us gird on the ar...mour of light,..... the armour of light, the

*sf* *ff*

...*cen*..... *do*

armour of light the armour of light, the armour of light

armour of light the armour of light,..... of light the

armour of light the armour of light,..... of light the

armour of light the armour of light, the armour of light the

the armour of light, There fore let us gird on the ar...

armour of light, the armour of light, There fore let us gird on the ar...

armour of light There fore let us gird on the ar...

armour of light..... There fore let us gird on the ar.....

...mour of light

...mour of light *f* let us gird.....

...mour of light let us gird..... on the ar ..... mour the armour of light let us

...mour of light

*f sf sf*

*f* let us gird ..... on the ar.....

..... on the ar ..... mour the armour of light let us gird..... on the

gird..... on the ar..... mour of light, let's gird on the



First system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "mourthe armour of light, let us gird..... on the ar..... mour of".



Second system of the musical score. It consists of four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "light, the ar..... mour of light the ar..... mour of", "let's gird..... on the armour of light.....", "lets us gird on the ar..... mour", and "light, us gird..... let us gird..... on the ar..... mour of".



Third system of the musical score. It consists of four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "light, let us gird..... on the ar..... mourthe armour of light the", "..... let us gird.....", "light, the ar..... mour of light of light", and "light, let us gird on the ar..... mour of light the".





ar...mour of light..... let's gird on the armour of light.....  
 ..... on the ar...mour the armour of light, the ar...mour of  
 let's gird on the armour of  
 ar...mour of light.....



..... the armour of light, of light,  
 light, let us gird..... on the ar...  
 light, let us gird..... on the ar...mour of light,..... of  
 let us gird..... on the ar...mour the armour of light,..... let's



let us gird..... on the ar...mour the armour of light of  
 ...mour let us gird..... on the ar...  
 light, let us gird..... on the ar...mour of  
 gird..... on the ar...mour of light,  
 1025

*f*

light, let us gird..... on the ar..... mour of light.....

.....mour let us gird..... on the ar.....mour of

light, *sf* let us gird..... on the ar.....mour the ar.....mour of

let us gird..... on the ar.....mour of light,

*f sf sf sf sf*

let us gird..... on the ar.....mour of light.....

light, let us gird..... on the ar.....mour of

light, on the ar.....mour of, gird..... on the ar.....mour of

let us gird..... on the ar.....mour of light,

*sf sf sf sf sf*

let us gird..... on the ar.....

light, let us gird..... on the ar.....mour, the ar.....mour of

light, let us gird..... on the ar.....mour, the ar.....mour of

let us gird..... on the ar.....mour of

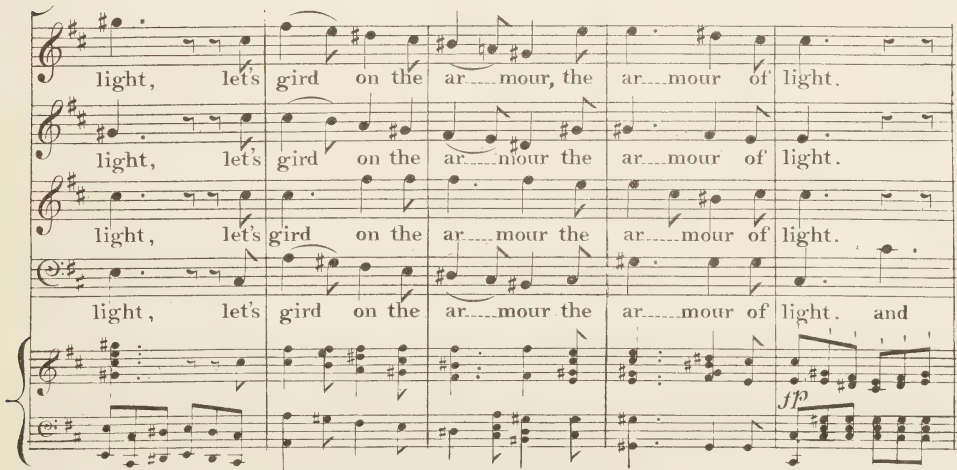
*sf sf sf sf*



.....mour the armour of light.... the ar... mour of light..... the  
 light, let us gird.....  
 light, let us gird.....  
 light, let us gird..... on the  
*sf* *sf* *sf* *sempre*



ar... mour of light..... let us gird..... on the ar... mour the ar... mour of  
 on let's gird on the ar... mour the ar... mour of  
 the ar... mour the ar... mour of  
 ar... mour of light, let's gird on the ar... mour the ar... mour of  
*piu f* *sf*



light, let's gird on the ar... mour, the ar... mour of light.  
 light, let's gird on the ar... mour the ar... mour of light.  
 light, let's gird on the ar... mour the ar... mour of light.  
 light, let's gird on the ar... mour the ar... mour of light. and  
*fp*

There... fore let us cast off the works of darkness and cast off the works of darkness, of darkness, of darkness, of darkness and gird on the armour of light, and gird on the armour of light, let us gird on the armour of light, The night is departing. Let us gird on the armour of light, Let us gird on the armour of light, seen do al

1025



light, the ar-mour of light, The night is de-

light, the ar-mour of light, The night is de-

ing, de part ing the night

ar-mour of light, The night is de-

part ing de part ing There fore let us

part ing, the night is de part ing There fore let us

is de part ing There fore let us

part ing de part ing

cast off the works of dark-ness let us gird on the ar-mour of

cast off the works of dark-ness let us gird on the ar-mour of

cast off the works of dark-ness let us gird on the ar-mour of

There fore let us cast off the works of dark-ness let us

light, the ar...mour of light, the ar...mour of light,  
 light, the ar...mour of light, the ar...mour of light,..... let us  
 light, the ar...mour of light, let us gird.....  
 gird on the ar...mour of light, the ar...mour of light.....

The image shows a page from a musical score for the hymn "The Armour of Light." The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "gird on the armour of light, let's gird on the armour of light, the". The piano part features a prominent bass line with eighth notes and chords in the right hand.

The image shows a page from a musical score for the hymn "Gird on the Armour of Light". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Gird on the armour of light, let us gird on the armour of light, let us gird on the armour of light, let us gird on the armour of light." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

ar...mour of light, let us gird..... on the ar...mour of  
 gird on the armour of light, let us gird..... on the ar...mour of  
 ar...mour of light, let us gird..... on the ar...mour of  
 ...mour of light, let us gird..... on the ar...mour of

light, let us gird..... on the ar...mour of light.  
 light, let us gird..... on the ar...mour of light.  
 light, let us gird..... on the ar...mour of light.  
 light, let us gird..... on the ar...mour of light.

The night..... The night is de part ing,  
 The night..... is de part ing,  
 The night..... is de part ing,  
 The night..... is de part ing,

The night..... the night is de part..... ing,

The night..... the night is de part..... ing,

The night..... the night is de part..... ing, the

The night..... the night is de part..... ing, the

The day is ap proach ing,

The day is ap proach ing,

night..... is de part..... ing,

night..... is de part..... ing,

The night....

The night....

The night..... is de part..... ing,

The night..... is de part..... ing,

..... is de part..... ing de part..... ing,

..... is de part..... ing de part..... ing,

1025



*mf*

Let all men praise the Lord, In worship lowly bend ing, on

Let all men praise the Lord, In worship lowly bend ing, on

Let all men praise the Lord, In worship lowly bend ing, on

Let all men praise the Lord, In worship lowly bend ing, on

*p*

His most Ho ly word re deemd from woe de pend ing, He gracious is, and

His most Ho ly word re deemd from woe de pend ing, He gracious is, and

His most Ho ly word re deemd from woe de pend ing, He gracious is, and

His most Ho ly word re deemd from woe de pend ing, He gracious is, and

*Cresc.* *p*

just, From childhood us doth lead, on Him we place our trust and hope in time of

just, From childhood us doth lead, on Him we place our trust and hope in time of

just, From childhood us doth lead, on Him we place our trust and hope in time of

just, From childhood us doth lead, on Him we place our trust and hope in time of

UN POCHU PIU ANIMATO. M.M.  $\text{♩} = 108.$  *f* *TCF*

need. need. need. need.

*p* *cres* *f*

*f* Glo... Glo... Glo... Glo...

ry and Praise to God the Fa...ther, Son be  
 ry and Praise to God the Fa...ther, Son be  
 ry and Praise to God the Fa...ther, Son be  
 ry and Praise to God the Fa...ther, Son be

*dim:*

giv.....en and  
 giv.....en and  
 giv.....en and  
 giv.....en and

*p* *cres* *f*

and

to the Ho...ly Ghost On high en-thron'd in

to the Ho...ly Ghost On high en-thron'd in

to the Ho...ly Ghost On high en-thron'd in

to the Ho...ly Ghost On high en-thron'd in

*sf* *dim*

Hea...ven. Praise to the

Hea...ven. Praise to the

Hea...ven. Praise to the

Hea...ven. Praise to the

*p* *f*

three-one God... With pow'rful arm and strong,

three-one God... With pow'rful arm and strong,

three-one God... With pow'rful arm and strong,

three-one God... With pow'rful arm and strong,

*dim*

He changeth night to day .....

He changeth night to day .....

He changeth night to day .....

He changeth night to day .....

... in ... u ... en ... do *p* *cres* *f* *u*

*p* Praise Him with grateful

*p* Praise Him with grateful

*p* Praise Him with grateful

*p* Praise Him with grateful

*p* Praise Him with grateful

*dim* ... *in* ... *uendo*

song .....

song .....

song .....

song .....

*p* *sf* *dimin* *pp*



*dolce*  
My Song shall be alway thy mercy singing thy Praise Thou only God, My

Song shall be alway thy mer-cy, sing-ing Thy Praise O God, My

tongue ever speak the goodness Thou..... hast done un-to me Thou.....

..... hast done un-to me, My Song shall be alway Thy mercy Thy Praise

..... Thou on-ly God, ev-er Thy Praise O God, I wan-der in

Night and foulest darkness, and minee-nemies stand threatning around

...round wander in night, and foul... est darkness, and mine e... nemies stand

*p* *cres*

threat'ning around mine e... ne... mies stand around mine e... nemies stand

*f* *cres* *sf* *cres* *sc*

threat'ning around, yet call'd I up... on the Name of the LORD, and

*Tenore SOLO.* *f* *p*

yet call'd I up... on the Name of the LORD, and

*do* *f* *p*

He re-deem-ed me with watch-ful good-ness, and He re-deem-ed

He re-deem-ed me with watch-ful good-ness, and He re-

me with watchful, watch-ful good-ness.

deem-ed me with watchful good-ness. I wander in

*p*

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Night and foul...est darkness, and mine e...nemies stand threatning around.....". The piano accompaniment consists of chords and moving lines in both hands. A *Cres.* (Crescendo) marking is placed above the vocal line in the third measure.

Second system of the musical score. The vocal line continues with "..... stand threatning a round I wander in Night and foulest darkness and mine". The piano accompaniment continues with chords and moving lines. Dynamics *f* (forte) and *p* (piano) are marked in the piano part.

Third system of the musical score. The vocal line has two parts: "e...nemies stand threatning around" and "yet call'd I up on the Name of the". The piano accompaniment includes the lyrics "cre.....scen.....do" and "yet call'd I up on the Name of the". Dynamics *f* (forte) and *f* (forte) are marked in the piano part.

Fourth system of the musical score. The vocal line has two parts: "LORD, and He redeemed me with watchful good...ness, re..." and "LORD, and He redeemed me and He redeemed mé with watchful". The piano accompaniment includes the lyrics "cre.....scen.....do" and "cre.....scen.....do". Dynamics *dolce* (sweetly) and *p* (piano) are marked in the piano part.

*sf* deem ed me with watchful goodness,  
 good ness, with watchful good

My Song shall be al way thy mer cy sing ing Thy Praise Thou only  
 ness,

*sf* *p*

*f* God, My Song shall be al way Thy mer cy Sing ing Thy Praise O  
*f* My Song shall be al way Thy mer cy Thy Praise O

*Cres* *p*

*sf* God, Thy Praise, O God, Thy Praise Thou on ly God I wan der in  
*sf* God, Thy Praise, O God, Thy Praise Thou on ly God

*Cres* *p*



First system of musical notation. The vocal line (treble clef) has lyrics: "night, yet call'd I on thy Name O God, I wander in". The piano accompaniment (grand staff) features a flowing arpeggiated pattern in the right hand and a steady bass line in the left hand. The key signature is one flat (B-flat).

Second system of musical notation. The vocal line continues with: "I wander in night, yet call'd I on Thy Name O God, Thy name, thy Name O". The piano accompaniment includes dynamic markings: *sf* (sforzando) and *p* (piano). The key signature remains one flat.

Third system of musical notation. The vocal line has: "God, Sing... ing Thy Praise O God, Sing...". The piano accompaniment includes dynamic markings: *p* (piano) and *cres* (crescendo). The key signature remains one flat.

Fourth system of musical notation. The vocal line concludes with: "ing Thy Praise O God. Thy Praise O God." The piano accompaniment includes dynamic markings: *p* (piano) and *sf* (sforzando). The system ends with a double bar line. The key signature remains one flat.

ALLEGRO NON TROPPO. M.M. ♩ = 116.

Ye Nations of fer to the LORD, of fer to the LORD

Ye Monarchs of fer to the LORD, offer  
glo ry and might... Ye Nations offer to the LORD,

Thou Heaven of fer to the LORD,  
to the LORD glo ry and might..... Ye Monarchs of fer to the  
offer Him glo ry and might Ye Nations offer

*f*

The whole Earth offer to the

offer to the LORD glo-ry and might, Thou Heaven offer

LORD, glory and might, glo-ry and might, Ye Monarchs

to the LORD, glory and might, glory and might, Ye

LORD offer to the LORD glo-ry and might, glo-ry and might.....

to the LORD, offer to the LORD, glory and might, glory and

offer to the LORD the LORD glo-ry and might, glory and might,

Nations of....fer to the LORD glo-ry and might, Ye

*f marcato*

..... offer to the LORD offer to the LORD

might, Thou Heaven offer to the LORD glo-ry and

Ye Monarchs offer to.... the.... LORD, Ye Monarchs

Nations offer to the LORD..... offer to the LORD, glo-ry and

*f*

glory and might offer to the LORD to the LORD, glory and  
 might, offer to the LORD, offer to the LORD, Thou  
 offer to the LORD glory and might, offer to the LORD, glo-  
 ry and might, the LORD, the LORD offer to the LORD

*marcato*

might, Thou Heaven offer to the LORD, the  
 Heaven to the LORD, to the LORD Thou Heaven, glory and  
 ry and might, Ye Monarchs Ye Monarchs offer to the LORD  
 glo-ry and might, Ye Nations Ye

*f marcato*

LORD glo-ry and might, the whole Earth offer to the LORD, glory and  
 might, to the LORD glo-ry and might glo-ry and might  
 glo-ry and might, glo-ry and might  
 Nations, offer to the LORD, glory and might, and



might, glo-ry, glo-ry and might, and might

glo-ry and might, to the LORD, Thou Heavens Thou

Ye Monarchs of...fer to, Ye Monarchs offer to the

might, offer Him, glo-ry and might, Ye Nations

The whole Earth offer to the LORD glo-ry and might glo-ry and

Heavens To the LORD thou Heavens To the LORD offer glo-ry and

LORD, the LORD, glo-ry and might, glo-ry and might, glo-ry and

offer to the LORD, glo-ry and might, glo-ry and might, glo-ry and

might, ..... to the LORD glo-ry and

might, ..... to the LORD glo-ry and

might, ..... to the LORD give glo-ry and

might, ..... to the LORD give glo-ry and

might..... to the LORD glo...ry and

might..... to the LORD glo...ry and

might..... to the LORD glo...ry and

might..... to the LORD glo...ry and

PIÙ VIVACE. M.M.  $\text{♩} = 100$ .

might. *ff* O.....

might. *ff* O.....

might. *ff* O.....

might. *ff* O.....

might. *ff* O.....

give thanks to the LORD.

give thanks to the LORD.

give thanks to the LORD.

give thanks to the LORD.

O... give thanks to the LORD.

O... give thanks to the LORD.

O... give thanks to the LORD.

O... give thanks to the LORD.

*ff*

thanks to the LORD, Praise Him all ye people and ever

thanks to the LORD, Praise Him all ye people and ever

thanks to the LORD, Praise Him all ye people and ever

thanks to the LORD, Praise Him all ye people and ever

*f*

Praise His Holy Name Praise His Holy Name.

Praise His Holy Name. Praise His Holy Name.

Praise... His Holy Name His Holy Name.

Praise His Holy Name... Praise His Holy Name.

*f*

Sing ye the LORD and ever praise His Ho.....ly Name, and

ever praise His Ho.....ly Name, praise His Ho.....ly

ever praise His Ho.....ly Name, Sing ye the LORD, Sing ye the

Sing ye the LORD, and ever praise His Ho.....ly Name.....

Name, and ever praise His Ho.....ly

LORD..... and ever praise His Ho.....ly



ev...er praise His Ho...ly Name, praise His Ho...ly

.....praise His Ho...ly Name, Sing ye, Sing ye the LORD, and

name.

Name, and ev...er. praise..... His Ho...ly

Name, and ev...er praise His Ho...

ev...er praise His Ho...ly Name, His Ho...ly Name.

Sing ye the LORD, and ev...er praise His Ho...ly Name, and praise.....

Name. Sing ye the LORD, and ev...er

.....ly Name and ev...er praise..... His Ho...ly Name.

Sing ye the LORD, and ev...er praise His Ho...ly

His Ho...ly Name ev...er praise His Ho...ly

praise His Ho...ly Name and ev...er praise His Ho...

Sing ye the LORD, and ev...er praise His Ho...ly Name, and ev...er

Name, and ev...er praise His Ho...ly Name, His

Name, and ev...er praise His Ho...ly Name, His

ly Name, and ev...er praise His Ho...

praise His Ho...ly Name.

Ho...ly Name.

Ho...ly Name and ev...er praise His Ho...ly Name and

ly Name.

and ev...er praise His Holy

and ev...er praise His Holy

praise His Ho...ly Name, His Ho...ly Name.....

ev...er praise His Ho...ly

Sing ye the LORD and ever praise His Ho...ly Name, and

Name, Sing ye the LORD and  
 Sing ye the LORD and ev...er praise His Ho...ly Name, and  
 Name, Sing ye the LORD..... the LORD  
 ev...er praise His Ho...

ev...er praise His Ho...ly Name, and ev...er  
 ev...er praise His Ho...ly Name, praise..... His Ho.ly Name. ev...er  
 and ev...er praise His Ho.ly Name, and  
 ly Name, and ev...er praise His Ho.ly Name.....

praise His Ho...ly Name and ev...er praise His Ho.ly Name,  
 praise His Ho...ly Name  
 praise..... and ev...er praise His Ho...ly  
 His Ho...ly

Sing ye the LORD and ev...er praise His Ho...ly Name, His

Sing ye the LORD and ev...er praise His Ho...ly

... name. Sing ye the LORD and ev...er

Name ev...er praise His Ho...ly Name and

Ho...ly Name, praise Him

Name...praise His Ho...ly Name, Sing ye the LORD and ev...er

praise His Ho...ly Name, Sing ye the LORD and ev...er praise His

ev...er praise... His Holy Name...

Sing ye the LORD and ev...er praise... His

praise... His Ho...ly Name Sing ye the LORD and ev...er praise His

Ho...ly Name, Sing ye the LORD and ev...er praise His

Sing...

*piu. f*



Ho... ly Name, and

Ho... ly Name, Sing ye the LORD...

Ho... ly Name, and

the LORD and

*ff*

ev...er praise and ev...er praise and ev...

Sing ye the LORD... Sing ye the LORD and ever praise His

ev...er praise and ev...er praise and ever praise His

ev...er praise and ev...er praise and ever praise His

*sf*

er praise and ev...er praise and

Ho... ly Name the LORD... Sing ye the LORD...

Ho... ly Name and ev...er praise and

Ho... ly Name and ev...er praise and

*ff*

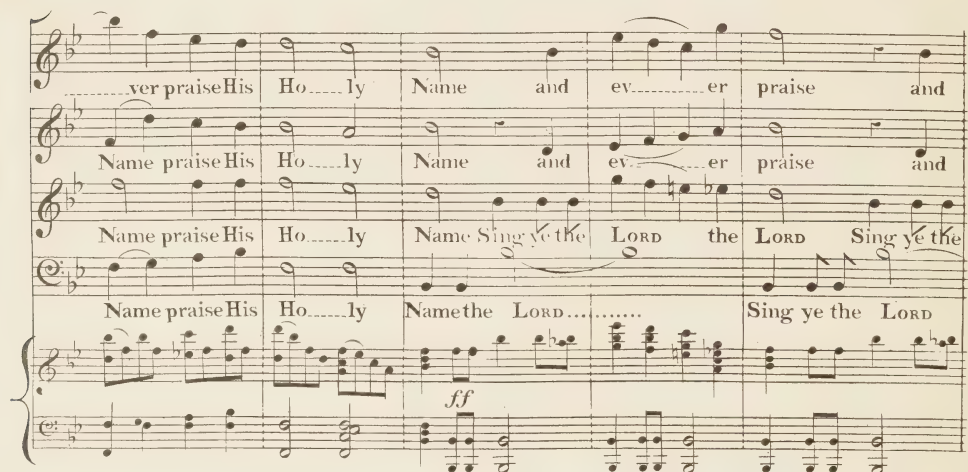


ev...er praise and ev...er praise His Ho...ly

Sing ye the LORD and ev...er praise His Ho...ly

ev...er praise and ev...er praise His Ho...ly

ev...er praise and ev...er praise His Ho...ly



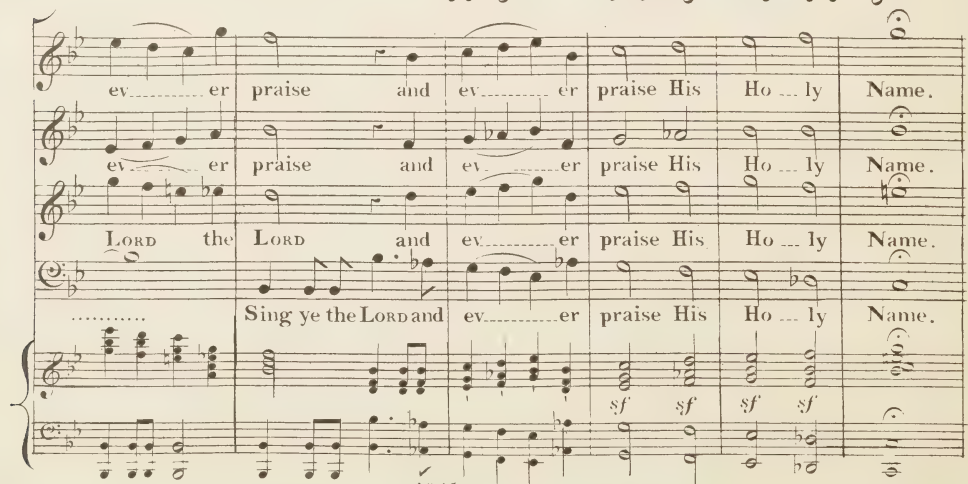
...ver praise His Ho...ly Name and ev...er praise and

Name praise His Ho...ly Name and ev...er praise and

Name praise His Ho...ly Name Sing ye the LORD the LORD Sing ye the

Name praise His Ho...ly Name the LORD..... Sing ye the LORD

*ff*



ev...er praise and ev...er praise His Ho...ly Name.

ev...er praise and ev...er praise His Ho...ly Name.

LORD the LORD and ev...er praise His Ho...ly Name.

..... Sing ye the LORD and ev...er praise His Ho...ly Name.

*sf sf sf sf*

MAESTOSO COME 1<sup>A</sup> M.M.  $\text{♩} = 96$ .

ff  
All that has life and breath  
ff  
All that has life and breath

MAESTOSO COME 1<sup>A</sup> M.M.  $\text{♩} = 96$ .

ff  
All that has life and breath Sing to the LORD,.....  
ff  
All that has life and breath Sing to the LORD, Halle...  
Sing to the LORD, All that has life and breath Sing to the LORD, Halle...  
Sing to the LORD, All that has life and breath Sing to the LORD, Halle...

ri.....tar.....dan.....do.....e sempre *f*  
Hal-le-lu-jah Sing to the LORD.  
lu-jah Hal-le-lu-jah Sing to the LORD.  
lu-jah Hal-le-lu-jah Sing to the LORD.  
lu-jah Hal-le-lu-jah Sing to the LORD.  
ri.....tar.....dan.....do.....e sempre *f*

1025















M  
2023  
M52L62  
1859  
c.1  
MUSIC

Mendelssohn-Bartholdy, Felix  
[Lobgesang. Piano-vocal  
score. English]  
Hymn of praise

UNIVERSITY OF TORONTO

EDWARD JOHNSON  
MUSIC LIBRARY



